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THE MAGAZINE OF MUSIC.

With which is incorporated

**'THE VIOLINIST,'**  
The Record of the String World.

THE OFFICIAL ORGAN OF THE O.P.C.

Vol. IV, No. 44.

July 17th, 1910.

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Edited by J. Nicholson-Smith.

Publishers: The Sanctuary Press, No. 3, Amen Corner, Paternoster Row, E.C.

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### Editorial.

Miss Olga Racster, a member of our staff, has been appointed to a position on the staff of the 'Cape Times,' and we heartily congratulate not only her, but the 'Cape Times' on their acquisition.

Mr. Jeffrey Pulver, the well-known violinist and teacher of the Sevcik method, has given several very successful recitals, which no earnest student should have missed, as his accuracy of intonation and preservation of rhythmic feeling are unique.

'Violins Old and New.'—An article under this heading, by Dr. W. D. Haslam, starts to tell us of the wonderful results he has obtained by recourse to the Ancients' methods of wood dressing and varnishing, and certainly we have seldom seen anything so fine as the varnish, both for softness, depth and transparency, which he showed us as on one of the instruments made by himself.

Signorina Corona.—It is not often that the opportunity of hearing a grand opera *prima donna* is vouchsafed at prices within the reach of all, and the Alhambra management is to be congratulated on having secured the services of such a distinguished artist as the young American girl who sings under the name of Signorina Corona. Not yet twenty years of age, she has accomplished what vocalists of considerably greater experience still aspire to.

Born in New York of Irish-American parents, Gracia Clere (Signorina Corona) eight years ago sung before Madame Melba, who advised her to secure the best possible European tuition, and the gifted young American went straight to Rome, where she took up her training as the protégé of the First Secretary of the American Embassy in that city. After four years of steady training her voice was pronounced finished enough for grand opera. Before she had reached the age of nineteen years she had sung in every opera house in Italy and twice in private before the King and Queen of Italy. Her principal successes were in 'Carmen,' 'Linda,' 'Rigolletto,' 'La Boheme,' 'Lohengrin,' and 'Fra Diavolo.' Having no engagements in Italy till the opening of the Pergola Opera House in Florence, Miss Clere came to London and, unequipped with introductions, sought an audition from Mr. Alfred Moul at the Alhambra. Mr. Moul, who is an experienced authority on things musical, immediately saw the rare quality and finish of her voice and thereupon engaged her for two months.

Mr. Jervis-Read's Compositions.—On June 1st, at the Æolian Hall, Mr. Jervis-Read made a bold bid by holding a 'one-man-show' (deferred from May 10th owing to King Edward's death). These shows are common in another branch of art in Bond Street, but in music, on the whole, we may say they are commendably rare. We say 'commendably' because is impossible even with high genius



to escape a certain dull sense of monotony. Thus far our little grumble. One thing struck us as most excellent—no rubbishy words were set to music. Mr. Jervis-Read is evidently a discriminating reader, as the following list, whose words are set, proves: Bridges, Hosken, Browning, Rossetti, Fellows, Wilde, Leigh Hunt, Keats, William Morris, and others. Mr. W. Higley received encores for his first and second groups of songs; of the first series, 'Love-lily' (Rossetti) seemed to suit Mr. Higley best, and he repeated 'My-Mistress' (op. 18) both in MS. of the second set (the order was wrongly printed) No. 3, 'The Ballad of the Greek Seas' (op. 22, MS.) was delightful in every way, except, perhaps, that it was a little lengthy. Miss Grainger Kerr sang 'Dream Songs' (op. 20) in her usual style, and the composition is out of the beaten track and especially interesting. Later on she sang a group of three songs of which 'To love is wise' (Bridges), op. 18, MS., pleased us best. Mr. Cyril Woodman was unable to appear, and Mr. Geoffrey Garrod we were glad to hear as his substitute. He has a light tenor voice of a quality which exactly suited one of Wilde's most tender lyrics 'At rest' (op. 21). 'Oranges' is more 'tuney' than most of this author's writings. Of other efforts by Mr. Garrod 'Lament' (op. 22, MS.) is a fine song. The words are from the Provençal. Mr. Arthur Newstead is an accomplished and natty pianist. 'Les Chants des Crêpuscule' (the Orchestral Publishing Co.) is to be commended, as is also their publication, *Legend* in D, for 'cello and piano, beautifully played by Miss Helena Mott. The Melody in G is also attractive. Violinists and 'cellists should note these little works. We should much have liked to hear Mr. Jervis-Read's 'Phantasie-Trio' (piano), and it would have added variety. On the whole this courageous composer is much to be congratulated on an ambitious and trying ordeal. He accompanied throughout with marked ability.

**George Mackern.**—An excellent Schumann concert was given by George Mackern, the well known pianist and principal of the Blackheath Conservatoire of Music, on Friday, June 17th, at Æolian Hall. The programme commenced with a brilliant performance of the Quartet in E flat, op. 47, the Lucas sisters playing the string parts. Another most attractive number, was the Quintet in E flat, op. 44, which was splendidly rendered. Mr. Mackern gave a masterly interpretation of the *Kinderscenen*, op. 15, in which his fine regard for the composer's intention was a prominent feature.

**Mr. Dettmar Dressel's Recital.**—On June 6th, at the Bechstein Hall, Mr. Dressel (with Mr. Hamilton Harty as accompanist) entertained a large and appreciative audience with the following programme: the E flat major Sonata of R. Strauss; the D major Concerto, op. 121, of Mozart; two Capricis of Paganini; *Airs Hongroise* of Ernst (by desire); and five smaller pieces. We do not think the violin Sonata of Strauss is at all equal to that for the 'cello by the same composer, but such as it is it was well played and with a sense of delicacy as well as vigour. Mozart's Concerto was a real treat, and we hardly knew which to admire most, the grace of the music or the fluency and accuracy of the performers. It is well that Mozart's music should be revived—it will stand much revival. The Paganini and Ernst pieces, frankly, bored us, but it is necessary to show technical accomplishment, and this feat was duly achieved and pleased the audience hugely. Of the five small pieces it is difficult to say which was the most charming. The first, 'Poëm,' by Zdenko Fibich, the leader of that interesting school of Czech musicians whose headquarters is Prague, proved most charming; Max Reger's 'Gavotte,' a bright and inspiring piece with a musette part, something like a Mæterlinck heroine, with a wailing quality; 'En bateau,' a most elusive but exquisite morceau, by Claude Debussy; an 18th century French song, arranged by Burmester, with which we were unacquainted but liked moderately; and finally 'La Mouche' ('The Fly') of Carl Bohm, which had to be re-buzzed. We specially commend the first three to ambitious amateurs who are good players and in want of attractive short pieces, which they will not detest after they have mastered the difficulties, which so often happens with music of the Ernst-de Beriot-Vieuxtemps type. Mr. Dressel should be pleased with the success of his concert.

**Mr. Macmillan,** the American violinist, must have been extremely gratified at the overwhelming audience at Queen's Hall on Tuesday June 21st. He presented a programme full of interest, and many of the pieces chosen contained unusual technical difficulties which he overcame without apparent effort. The 'Chaconne' by Bach opened the programme and formed a grand chorale-like theme for the violin alone. Ernst's F sharp Minor Concerto was dealt with in musicianly style, and in the opening *allegro* one is reminded somewhat of a few of Mendelssohn's compositions. This work gave Mr. Macmillan considerably scope for brilliant execution.



Another pleasing item was the 'Italian Christmas Pastoral' (Massenet) played by special request. It resembles a barcarolle, has a charming minor melody, and one can hear at the end the bells from the churches of Rome. Glazounow's work was illustrated with a graceful 'Méditation,' in which Mr. Macmillan excelled himself. Paganini's 'Moise Fantasia' (G string) came at the close of the programme. Madame Carreras, a pianist of great ability, rendered some Chopin morceaux in a most expressive manner. W.R.M.

**Robert Pollak**, the young violinist who gave a concert at Queen's Hall on May 3rd, with the aid of an orchestra, was the protagonist of a new art form which, as regards its title at least, claimed to be at one and the same time a concerto and a poème symphonique. Like so many members of the modern French school, M. Jaques-Dalcroze, its composer, is a musician of an original habit of thought. The first movement, which, according to the programme, was a translation into terms of sound of the wailings of an artist whose efforts have failed to meet with recognition at the hands of an indifferent public, is rather an attempt to endow music with speech than to please the ear. In the second movement the composer introduces some clever harmonic combinations and orchestral effects. The dominant feature of the work is its rhythmic individuality and invention; while melody of an appealing, if not particularly new, description is not absent from the second part. M. Pollak, to whom the music appealed, is a player of much technical ability. He has a keen sense of rhythm, his intonation is above suspicion, and his work intelligent and distinctive. The orchestra was under the direction of Dr. Frederic Cowen and M. Jaques-Dalcroze.

**Miss Katherine Heyman** gave her concert at Bechstein Hall, when she appeared as a writer of verses, a composer of songs, and a pianist of executive ability. The performance of Liszt's B minor Sonata was attacked with spirit and given with facility. There are pleasing features about Miss Heyman's songs which have an agreeable, melodic sense combined with a careful design. In the 'König-Lieder' and in 'Moon-Dreams,' and notably in 'Et s'il reviendrait,' 'Lament for Adonis,' and the settings of her own verses she caught the spirit of the words. Mr. Jan Hambourg joined Miss Heyman in César Franck's Sonata for violin and pianoforte, which was well rendered.

**Miss Kathleen Parlow's** popularity shows no signs of diminishing, and Queens Hall was full

at her recent concert. The name of Saint-Saëns is upon most of the concert programmes owing, no doubt, to the composer's presence in London. Miss Parlow began her programme with his first Sonata, in which she was joined by Mr. Charlton Keith at the piano. The rest of the programme comprised Lalo's *Symphonie Espagnole* and Bach's *Chaconne*. Both served as vehicles for the display of Miss Parlow's keen appreciation of the value of her musical phrases, her pleasant, even tone, and the brilliance and sureness of her technique which should distinguish her as one of the most brilliant of women violinists of the day.

**Joska Szigeti.**—Bechstein Hall was well filled on Saturday afternoon, June 11th, when the youthful Hungarian violinist, Joska Szigeti, occupied the platform. One could not fail to admire his fine technical control and depth of tone-colour, which are unusual traits in young artistes as a rule. The concert was a souvenir one of Carl Goldmark, and the works of that composer were well chosen, though the Suite in E (op. 11) is not of special interest, except as a technical piece of work. The Concerto in A minor (op. 28) was very inspiring, and Szigeti put considerable force and skill into the performance. Owing to the influence of the weather the violinist was labouring under difficulties with regard to refractory strings, one of which finally broke. His instrument was a Robert Berger (Berlin). Among the last group of pieces we had pleasure in hearing Paganini's *Caprice* in E major and *Vieux-temps* charming *Rondino*, both magnificently rendered. Mr. Charlton Keith, as accompanist, had onerous duties to perform and was at times all too prominent, a defect which was happily remedied in the course of the afternoon.

W.R.M.

## Auction Prices.

At Messrs. Glendining & Co.'s Argyll Galleries, on June 27th, the following prices were realized:

*Violins* by Perry £3, Kempff £3 15s., David Tecchler £14 10s., Simoutre £6 5s., Januarius Gagliano £12, Chappuy, in case with bow, £3 10s., Vigneron £9, with bow and case, George Klotz £4 4s., Jean Baptiste Vuillaume £35, Ditto £40, Nicholas Lüpöt £34, Balesrieri £48.

*Cellos* by David Tecchler £6 5s., H. Derazey £4 10s., Vincenzo Panormo £28.

*Viola* by Varotti Giovanni £5 10s.

## 'The Violinist.'

### Miss Edith Hanson.

**T**HIS month our portrait is of that gifted 'cellist, Miss Edith Hanson, who created such an impression when she made her debut this year.

Miss Hanson studied at the Paris Conservatoire under Mons. Loeb, and was also a pupil of that gifted soloist and teacher, W. E. Whitehouse, both accomplished professors. She has at one step taken the leading place amongst the gentlewomen of to-day who are 'cellists, and advanced to the front not only as such, but as a soloist. In fact, the musical world itself acknowledged her position when she took the place of Joseph Schofield at the Crystal Palace Orchestral Society, owing to his indisposition.

Her first appearance in London was at the Bechstein Hall, where she showed not only musicianship and a cultured and artistic style of playing, but drew a round, full and beautiful tone from her instrument, in fact, she has the gift of expression in a high degree. Her technique was good, and her phrasing exceptional. Miss Hanson has amongst other things given us Beethoven's Sonata in A (op. 69), Sixth Sonata by Boccherini, Bach's unaccompanied Suite in D minor, Tartini, Hamilton Harty's 'Romance,' Saint Saëns's 'Allegro Appassionato,' Becker's 'Liebeswerbung,' Saint Saëns's 'Le Cygne' and Popper's 'Spinnlied and Gavotte.'

She has appeared amongst other places, with great success at Hastings, St. Leonard's, Bromley, West Hampstead, The Crystal Palace Promenade Concerts, Bromley Musical Society, Fort Augustus, etc.

### Cremona Violins.

**I**N our last issue we referred to this subject in a few lines, and now we would deal more fully with a matter of so much importance, not only to the world at large, but more especially to the artist and connoisseur. Here, we have, especially, a production which appeals strongly, not only to the player, but to the collector, and we give in one of our plates a picture of these instruments.

Bournemouth is not only the place where Centenary Fêtes are being held to commemorate the hundredth anniversary of the town's life, where the first International Aviation Meeting in this country is to be held, but it is the home of an artist born in

Cremona, who has lived to re-create the glories of the past. Zanetti tells us he has, after much study, obtained the key to the secrets which, for a time, were handed down, and then apparently lost, and of late buried under a mass of work (factory and otherwise) turned out, without individuality, without life, without soul.

In all the arts—painting, sculpture, architecture, we find the impress of the artist written large on the work which passed through his hands; his life, his joy, his sorrow, his every mood was written upon it, and not only these things, but there was his handicraft, his knowledge.

In the productions of Zanetti (and the son, we may mention, is following in his father's footsteps) we find a tone rich and pure, which has surprised experts, who have had their dearest ideas apparently rendered null and void. But this is not really the case, as Mr. Zanetti claims that not only is the wood of a very great age, but the atmosphere, the sunshine, the pine-woods themselves are responsible in no small degree for reproducing similar conditions to those which obtained in Cremona.

He not only works with the traditions and secrets of Cremona inborn, but he puts his soul and life into each stroke of the knife as he works at home in his garden whenever the sun pours down in the mornings, when the atmosphere is redolent of pines and of that peculiar shimmering heat which pure sunshine gives in this beautiful and warm health-restoring place. He will tell you that it is working thus in the open air when the day is fresh, the air dry, the sun hot, that has given him conditions similar to his beloved Italy, with what results can best be judged by a visit to the town, or better still take your holiday there, and go and have a chat with him, in fact, go and see and judge for yourself.

I may add he follows no model, not even for the scroll, but works as all the old masters did, entirely for the result he requires. He has also made a viola, which has a glorious tone, and in each of his instruments on all the strings (and especially is it so on the G and the D) the tone strengthens and improves as you ascend the string.

### Violin Making.

By E. HERON-ALLEN.

(Continued from page 63).

The next operation is to make the corner blocks, which are the same height as the upper and lower blocks, primarily having a surface one inch square, and these must be accurately gauged on two of their surfaces, so

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as to precisely fit into the corners, inside the side strips which are already clamped into position. When thus fitted they must be glued into their places and strongly clamped. When these are thoroughly dry the 'side linings' must be fixed. These are strips of white pine which strengthen the sides at the top and bottom, affording a broader surface for the glueing of the back and belly. They are  $\frac{5}{16}$  of an inch broad and  $\frac{3}{32}$  of an inch thick, and four are required  $9\frac{1}{2}$  inches long for the lower bouts, four  $5\frac{1}{2}$  inches long for the inner bouts, and four  $7\frac{1}{2}$  inches long for the upper bouts. These are soaked in cold water and bent quickly upon the strongly heated bending-iron, in the same way as the sides are bent. The sides, with the blocks attached, which are now in the mould, are then planed and filed down carefully to very nearly the level of the mould. Small slits the size of the linings are cut in the corner blocks, and the linings, when fitted in, are held in these slits in the corner blocks, at one end, and at the other come up exactly square against the top and bottom blocks. When the linings have been properly fitted and glued into position, and the glue has dried, the lower or inner edges of the linings are bevelled off from both sides of the mould, the top and bottom blocks having their ends rounded off, and the superfluous wood of the corner blocks is cut away so as to give the typical guitar shape to the interior of the instrument, after which the sides with their blocks are completed, and they can be removed from the mould and cleaned up.

The next process is the cutting of the back and belly. The wood for this purpose is cut either 'on the slab' or 'on the quarter.' If the former, the outline can be traced upon the slab and cut out with a fret-saw without further preparation, but in the case of what is known as a 'half-back,' the wedge of wood cut on the quarter (*i.e.*, from the circumference to the heart of the tree), must first have its broad edge planed exactly 'true,' and must then be sawn down the middle, and the two broad edges glued together to produce the familiar effect of the joined or 'half' back. It need not be said that this is an operation requiring considerable skill in joinery. When the slabs of pine and maple have been cut out and the outlines corrected, the process of gouging away the wood for the outer curves or 'arching' of the back and belly (the process is the same for both) must be proceeded with. The rough work is done with the gouge, and the final arching is done with the oval-toothed plane, the work being very carefully corrected as it proceeds by means of the arching models. When this is finished a groove is

made round the outline  $\frac{1}{4}$  of an inch from the edge, and the inside of this groove is melted into the curve of the back or belly, as the case may be. The other side of the groove goes sharply up to the edge, and it is this which gives the characteristic depression in which the purfling lies, and gives the high edge which is a characteristic beauty of the instrument.

The next operation is the hollowing out of the inner surfaces of the back and belly. Before this is begun a line is drawn round the inner surface  $\frac{1}{4}$  of an inch from the edge, beyond which line neither gouge nor plane must go. The guitar outline of the interior must be marked across the corners, so that a flat surface is left to which the sides and blocks are fastened. In this process of gouging out the back and belly the most serious and delicate part of the violin-maker's work consists. It would be impossible in this place to give a complete description of the thicknesses and how they are arrived at, but they may be taken to be as follows:—For the back the edges should be just  $\frac{1}{4}$  of an inch thick; at the centre of the upper bouts it should be just over  $\frac{1}{4}$  of an inch thick; at the centre, between the inner bouts,  $\frac{1}{4}$  of an inch thick; and at the centre, between the lower bouts, a shade thinner than at the centre of the upper bouts. These thicknesses merging insensibly into one another, the edges of the back are now slightly rounded on the under side. The surfaces at the top and bottom of the blocks, which are to receive the back, are slightly sized with burnt glue, and the ribs are then fitted to the back, preserving an even distance between the ribs and the outer edge, or outline of the back, all round. The screws which secure the back to the ribs at this point of the process should be placed as closely together as possible, when the ribs are in position. They may be glued neatly, unfixing a few screws at a time, and applying the glue with the blade of a table knife. When the ribs are entirely glued to the back, the inside and outside of the fiddle must be cleansed of superfluous glue, and the belly can then be finished. (To be continued).

### In June.

In June, in June there came a little blossom,  
A wee pink rosebud to a lonely tree;  
Sofrail, so sweet, so fragrant with remembrance  
Of days and hours so dear, so dear to me.  
Alas! in June was gathered my wee blossom  
(My light of living and my core of love)—  
An angel gathered, for Our Lady's wearing,  
And laid my rosebud at her heart, above.

L. HENDERSON WILLIAMS.

## 'The Cremona.'

### Notatu Dignum.

The Annual Subscription to the 'The Cremona,' for the United Kingdom, is Two Shillings and Sixpence, post free. All subscriptions should be sent to

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The Proprietors and Editor welcome criticisms and articles on controversial subjects, but do not hold themselves responsible in any way for the opinions expressed, the responsibility remaining solely with the writers.

**All copy, advertisements, notices or alterations must reach us not later than the 7th of each month.**

## Incorporated Society of Musicians.

MR. JOHN C. WARD presided over a meeting at Morley Hall, Hanover Square, on Saturday evening, June 11th. After the minutes had been read and confirmed, Dr. C. W. Pearce, Hon. Treasurer, alluded to the death of King Edward VII, a musical patron, a great loss to all. T. M. the Queen-Mother and the Queen held the degree of Mus. Doc. The speaker also referred to the regretted illness of Dr. W. H. Cummings, Principal G.S.M.

A very interesting lecture on the Finnish composer, Sibelius, was then delivered by Mr. Thomas Henderson, Mus. Bac., Dunelm, who said that we cannot understand the music of the country unless we know something of the poetry. In Russia there was development of national themes under Glinka and Dargomizhsky, and in Scandinavia under Grieg. There is danger in this nationalism: is it not possible that Grieg gave up to Norway what was meant for mankind? Sibelius was a musician of national characteristics. The lecturer briefly traced the origin of the Ugrian Finns, who were related to the Magyars. The Swedish king Erik 'converted' them, and Bishop Henry, the patron saint, was an Englishman. After the treaty of Fredrikshamm Finland became a Russian grand-duchy. A Finnish Literary Society was formed, and national poetry collected. Dr. Elias Lönnrot industriously brought together in epic form a number of legends under the name of 'Kalevala,' the rhythm of which was borrowed by Longfellow for 'Hiawatha' (a

translation of the 'Kalevala' is included by Messrs. Dent in 'Everyman's Library,' made by Mr. W. F. Kirby, F.L.S., F.E.S., eminent in entomology, folklore, and many other fields). The lecturer traced the career of Sibelius, and drew therefrom the moral that we should find in the traditional music of our own country ample material for inspiration.

The lecture was capitally illustrated with a carefully chosen selection. Mr. Heinrich Dittmar, who skilfully handled his fine Guadagnini, played an *adagio di molto* from the violin concerto, op. 47. The accompanist was Mr. Orton Bradley, who opened with the patriotic 'Björneborgarnes March,' a kind of Marseillaise, and afterwards played a romance in D flat, and two solos, 'Kyllikki' (the first dirgelike, the second a merry dance). Miss Grossholtz, a clear, powerful soprano, gave 'Little Lasse,' a song of a little boy and the dream-king, Pacius's version of 'John Anderson,' 'Astray,' and (in German) 'Black Roses.' Miss Palgrave-Turner, a mezzo of good expression, better on lower notes, sang 'But my bird is long in homing' and 'The Tryst.' The concluding item was 'The war-song of Tyrtaeus,' an old Athenian martial melody adopted by the Finns, sung by Mr. Francis Harford, a fine, powerful baritone. Messrs. Breitkopf & Härtel issue some works of Sibelius.

Dr. F. G. Shinn moved a hearty vote of thanks to the lecturer, who had displayed thorough knowledge of the language, literature and music of Finland, and of Sibelius in particular. He included the singers and instrumentalists in the vote.

Mr. Allen Gill seconded, as one who had practical experience of Sibelius. He urged the importance of national music, and referred to what Dvorak and Smetana had done in Bohemia. The Press had also a duty to do in encouraging musicians who cultivated native English melodies.

The lecturer returned thanks, and added a tribute to the performers.

W.R.M.

## Violins Old and New.

By W. D. HASLAM, M.D., of Croydon.

OF late years there has been an increasing demand for violins which have tones of the best quality. There are more players of this instrument now than formerly, but there are not enough genuine old Italian violins left to supply the craving demand. Even if there were, feelings of disappointment would still exist, for old Italian instruments vary considerably in value. But why should



there be this craving for the old when mere age has so little to do with it? and that there are other violins to be had of more modern workmanship, that can equal some of the best Italian, or even to excel many of those built by all but the most distinguished makers.

From the close of the great Italian era, about 1750, there has been many distinguished makers up to the present day who have followed closely in the steps of their predecessors in the art with gradual improvement, so that to-day, men whose names are unknown, in addition to those of time-honoured fame, can turn out violins of the finest tone and workmanship.

Most great artists possess either a 'Strad', or a 'Joseph.' The sweet entrancing tones they are able to elicit from these famous instruments is sufficient to keep up the enthusiasm for old instruments. Every young artist determines that he must have either the one or the other, for nothing else will satisfy his imagination. Better far would it be were he to study to become still more perfect in the art of skilful bowing, then a less costly instrument would give all the satisfaction desired.

Now imagination goes a long way, not always in the right direction, either, for it may be the only (spectral) obstruction between something ideal and its realization, for a violin having a tone like a Strad must be as good as a Strad for all practical purposes as a musical instrument, but unfortunately it will not appease the mind.

Since the time that Antonius Stradivarius brought the violin to the summit of perfection (as a musical instrument with its special characteristic of tone) his works have been copied by all the makers who have followed him. Indeed, his great merits were recognized in this respect also during his life.

From time to time new discoveries have been brought into existence, which have been intended to excel in tone Strad productions, but they have all failed to add any improvement to the violin as it was left by the great master, for it has been proved to be incapable of further development.

A good violin is one of the best illustrations we have of uniformity and harmony, as pleasing to the eye as it is to the ear. In looking at a Strad there is nothing but a combination of this wonderful harmony and uniformity, for look where you will the workmanship is faultless, the beautiful curves blend into one another insensibly over the surface and along the sides without a sign of flatness or distortion in the back, front or ribs. Scroll, purfling and f holes are all wrought with true artistic skill, thus the violin through-

out is homogeneous in design, clearly indicating the conception of one mind, and the purpose of that mind pervades the whole fabric which has been put together by his own hands. But this wonderful uniformity and harmony is not designed to please the eye alone. The degrees of curvature in the outline and modelling have been adjusted under the highest acoustic principles in order to aid freedom of vibration with equality of distribution, so that the tone may be pure, powerful, and at the same time sweet to the ear. This violin, and those of its class, therefore, is not the production of a single idea, it is rather the combination of many principles from the realms of science, art and skilful manipulation acting together in union.

Later on it will be shown that the same homogeneity of design which pervades the external aspect has also been exercised in the selection of material and the way it is worked to set up compensation for modification of dimensions or differences of texture in the wood.

The measurements and thicknesses of Strad's work are well known, and it has been found that there is considerable diversity, for they are not all modelled precisely alike, although the family likeness is very apparent. I think we are justified in assuming that many of these differences, made with precision, are to serve purposes which may be revealed by careful investigation.

(To be continued).

**The Audrey Chapman Orchestra**, founded in 1898, has been the means of giving much pleasure in the poor districts of London and at the Passmore Edwards Settlement. This orchestra has provided about six free concerts annually, and on the occasion of June 30th they performed in the Æolian Hall with the purpose of augmenting their funds. One can give nothing but praise for the remarkably capable manner in which the orchestra perform; their tone and style are decidedly above the average. Under the conductorship of Mr. René Ortman we heard a fine rendering of Mozart's 'Serenade,' followed by some effective melodies of Grieg, while English music was represented by Elgar's Introduction and Allegro, played with much spirit. The vocal portion was undertaken by Miss Edith Miller, a singer of extremely good voice, who gave some charming songs of Weingartner, and some French-Canadian folk-songs. Mr. Gervase Elwes was very well received for his first contribution, an aria of Bach, with oboe obligato, and later for some charming songs of Roger Quilter. The Audrey Chapman Orchestra certainly deserves all encouragement in its work of charity. W.R.M.

Mr. Rafael, a powerful and well-trained tenor from Denmark, made his first appearance on the evening of July 1st, at Bechstein Hall. His repertoire was remarkable for variety, comprising the aria 'O Paradiso' (Meyerbeer's 'L'Africaine'), Schubert's 'Erlkönig,' aria 'Chegelida manina' (Puccini's 'La Bohème'), Coleridge Taylor's 'Onaway, awake beloved' and Charles Marshall's 'When shadows gather,' and in his own language 'Hvis du har varme Tanker' ('If thou hast warm thoughts') (Borresen), and 'Irmelin Rose' (Berger). The singer's pronunciation of English and German is excellent, and of Italian good, and the Danish songs were delightful. (In passing, from personal experiences of that country, where we heard much charming music, we would like to hear more of her singers and performers in England). Mr. Jan Hambourg and Miss Ivy Stephenson opened with Brahms's Sonata in A major, op. 100, and later played Larghetto (Nardini) and 'Le Tambourine' (Rameau), and the violinist gave 'Tour de force' Caprice (Fiorillo) unaccompanied. He used a magnificent Amati, and apart from some over emphasis in manner in the opening part, proved his powers as a master. Miss Stephenson, besides the duties of accompanist, gave the soli 'Etude' and 'Barcarolle' (Chopin). It must be confessed that at first the piano parts were rather loud and hard, e.g., in the 'Erlkönig,' but these defects disappeared very soon, and it was seen that the young artiste acquitted herself in a superior manner. Each contributor acceded to enthusiastic requests for encores.

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The man to make the first distinct effort towards orchestration was Gabrielli, whose crude attempts will live long in musical history. His orchestra consisted of two violins, three trumpets and four trombones, rather a curious combination. The next great stride was taken by Monteverde, whose combination consisted of 35 instruments, the performers playing according to fancy from a simple figured bass. Naturally such a state necessitated drastic alterations. Keyed instruments, when first introduced had a certain influence upon the orchestral arrangement, and the virginal, from which the spinet, clavichord and harpsichord were derived, took its position in the orchestra to sustain the harmony. Compositions were written for these keyed instruments which led up to established forms, such as the concerto, overture, sonata and symphony. In 1577 the violin was introduced into England, and into the orchestra as an accompaniment to the voices. Scarlatti later combined two violins, viola and bass; thus the string quartet was established, and has maintained its position as the orchestral foundation since the seventeenth century. It is true, the violins of the sixteenth and seventeenth centuries are still the great masterpieces of art, and nothing can excel the beautiful tone of a well-preserved Stradivarius. But though the quartet, the basis of the orchestra, was perfect, what could be said of the other instruments, which were deficient both in tone and tune? Who can in modern times, with our splendid grand pianos, conceive Handel playing his pieces and leading the orchestra on the old harpsichord? Had it not been for such giants as he, who lived in advance of their day, the beautiful art of music might possibly have decayed. But the excellence of many compositions already written set man's inventive faculty to work, resulting in the perfection of instruments which we now have.

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## Answers to Correspondents

*The Editor will be pleased to answer questions in anyway relating to music, the string world or its personalities. All letters to—The Editor, 'The Cremona,' No. 3, Amen Corner, E.C.*

X., Portsmouth.—Yes, you can get even 15/- sets we believe, but why not give your child a chance of not ruining his ear. If you wanted him to learn the drum or the flute, you would not give him toy ones, and are even £1 is. sets anything more than that?

COLLEGE.—Yes, certainly.

INQUIRER.—Hart's.

MUTE.—We are not sure of what you mean. Mutes are made of metal, wood or vulcanite. Silver, we think, are the best. But if you mean to use a mute for practising with, then do not, as it will do your instrument no good, but buy a mute violin. In one of our volumes we gave a very good picture of one made by J. Chanot.

SOUTHDOWN.—No.

'GOUNOD.'—Bosworth's are doing some Japanese music, we believe. Write or see them.

CREMONA.—In our article we mentioned Zanetti as of Cremona. The New Cremona instruments are made by Seifert & Grossman, and can be seen at Messrs. Breitkopf & Härtel's music rooms. The best Strad model, we think, is a beautiful instrument for purity, strength and sweetness of tone.

'LES GUARNERIUS.'—Yes, we have more correspondence on this subject to come, but are sorry to disappoint you again in this issue, only our space is limited.

STRINGS.—The following all sell reliable strings, Hart, Beare, J. Chanot, The Stainer Manufacturing Co. You do not say who you go to, so it is difficult to give an opinion. This last eighteen months the weather has been excessively trying to even the very best makers. Strings are best bought from experts in the matter. Do you get your strings at local shops, where the principal factors are pianos, music, etc., and where the demand for strings is either small or occasional?

ENQUIRE.—We believe that in years gone by there used to be a large business done in these copies. Curiously enough the reprints were seldom correct. We think true copies of labels can be seen in Hart's invaluable book on the instrument, and, of course, there are other English works on the subject, such as Petherick and Hill on special makers, also there are the Continental works, French and German.

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duced the first cornet-a-piston; and its success gave rise to further experiments in instrumental construction. We are told that a few years after the appearance of the Mainz cornets, the Emperor of Russia possessed bands of valved brass instruments, and Lord Cathcart brought to England a set of them as a present to the 2nd Life Guards, who vainly attempted to keep the peculiarities of their construction a secret by partially covering them in bags when playing in public. Another of those who are chiefly noted for introducing new instruments and perfecting old ones was Perrinet, who greatly improved valves; also Adolphe Sax, who invented valuable forms of horns and his Saxaphon; Albert, who improved clarionets; Courtois, who perfected cornets; Buffet-Crampon, who introduced the bass clarinet; Distin, who invented the chromatic attachment; Gautrot, who added cheapness to good forms and good workmanship; Oates, who superseded angles by curves in wind passages. Amidst this list of improved instruments none perhaps is so great in its development as the flute. Boehm, a foreign professor of Munich, completed an invention which was first suggested by an Englishman some 50 years ago. It soon found its way to London, and makers at once proceeded to appropriate the principle by successive modifications of their own. Boehm's invention also extended to clarionets and oboes, but at the same time the fact must still be remembered that he introduced an entirely new and scientific system of construction, which has done more than anything else to lift this class of instrument to its present degree of perfection, both in intonation and timbre and the facility of playing.

In speaking of improvements in instruments and their prominence in the modern orchestra, none have taken such a forward step in importance as the drum. Many have refused in the past to recognise it as a musical instrument, but since Beethoven used it with such magnificent effect in his symphonies, it has come to the front with giant strides. Mr. J. F. Rowbotham, writing some time ago about the drum, said: 'Though devoid of harmony and melody, yet it must be classed as an instrument of music; for as a necessary adjunct to the orchestra it cannot be ignored. Even though it does not produce melody or harmony in itself, yet in the rhythm it is an essential factor, and cannot be removed without depreciating the effect. Our songs and dances, our military music—aye, music in all its forms—what would it be without rhythm? Let a melody be ever so rapid and uninteresting, rhythm lends it life and form,

and as the drum is so prolific of rhythm, what, may we ask, would the orchestra be without the drum?'

As the art of music has advanced, greater calls have been made upon the players, thus necessitating more facility in execution and improvement in mechanism in instruments. Those which have scarcely undergone any change are the string family and the trombones. The latter instrument is a natural and ancient instrument. Sir John Hawkins gives a drawing of what was called the *tuba ductilis*, which very nearly resembles the shape of the trombone, and which might have been the sackbut mentioned in the Bible. Trombones have been invented with valves, but their tone is very inferior to those of the slide pattern.

The execution of the modern orchestra is great, and those days are past when in Lulli's period shifting upon the violin was unknown. It is stated that whenever the note C upon the first string occurred, it was looked upon with great terror, and in order to put the performers upon their guard, it was the practice of the leader to cry out '*Garde l'ut*' ('Mind the C'), and the difficulty was then got over by an exertion of the little finger. Imagine such an occurrence at the present time! Instrumentation is, however, only the means towards an end; it is also a gift. True, it may be taught up to a certain point, but unless nature has gifted the composer with the power of realising the different quality of tone of each instrument, he will certainly not be able to display his music to its full advantage. Again, clever scoring does not cover weak invention. As one of our leading composers states, 'The credit is not always great when adequate effect is produced by modest means, and the men of mark now living would confer a benefit on their generation were they to write more frequently for smaller orchestras. The chances of public performance would be increased into the bargain. Further, a return to less exacting methods might exercise an extremely wholesome influence upon the next generation.'

In speaking of composers writing for smaller orchestras, one is reminded of the famous conductor and composer, Hector Berlioz, whose ideal of an orchestra was 242 strings, 30 grand pianos, 30 harps and increased wind and brass. In the '*Tuba mirum*' of his great '*Requiem*' he has scored for four brass orchestras, one to be placed at each corner of the stage, while the wood wind is quadrupled. He himself once declared with pride that a member of the audience at the production of the work was frightened into syncope. Jullien, the famous dance-music composer, often

added six military bands to his own enormous orchestra. At a huge concert given by him at the old Exeter Hall in the fifties, he employed 400 players. Some people smile at such huge proportions, but I think some of our performances run them very close for effect, when electrically discharged bombs and fireworks are employed with combined bands. Oh! what a difference in comparison with the old masters, to see with what few instruments the most beautiful effects are obtained.

The growth of the orchestra reached a lofty point during Beethoven's period. The symphonic form reached its highest development, and those symphony writers who followed him only treated the form from an individual and not a universal standpoint. Here a change in the further development of pure instrumental music in the old forms occurred. A new departure was necessary, and the man to the fore was Wagner. Further progress was to be had through the union of instrumental music with the drama, with its consequent further development in that direction; Wagner being gifted with the talent, led the way.

Regarding the Orchestra of to-day, there is much to be admired and also to be deplored. If the structure were great and beautiful, and the vast colours of orchestral combination used judiciously and purely for musical effect, then one would perhaps be justified in saying that the music of to-day is an advance on that of the past. But can it be regarded as such? I leave you to answer the question. Personally I consider modern music, apart from orchestral setting, far from satisfactory.

## The English Madrigal.

By C. L. STOCKS.

(Continued from page 58).

### THE GLEE.

The glee appears to be entirely an English invention. The word is derived from the Anglo-Saxon 'glegg,' which means 'music,' and there is not necessarily anything merry or cheerful about this class of music, as the word might suggest. The life of the madrigal may be said practically to have ended at the time of the Commonwealth, and after the Restoration a new form of vocal music gradually sprang up, which reached its final development, as the glee, in the eighteenth century. There was a transitional period during which the words maintained the spirit of the madrigal, but were set to music containing the progressions of the glee. To this

period belong Ford's 'Since first I saw your face' and 'There is a lady.' The best specimens of the glee proper were published between 1750 and 1825, and the greatest composers in this form were Samuel Webbe (1740-1816), Stevens, Callcot, and Horsley. Like the madrigal and the part-song, the glee is unaccompanied vocal music for three or more voices, but it differs from the madrigal in the same respects as the part-song, viz., in wide range of subjects, in homophony, in the absence of continuity of sound, and in modern tonality. The glee is as a rule, to a greater extent even than the part-song, split up into separate divisions and sub-divisions, with a temporary cessation of sound at the end of each. Frequently the sub-divisions conclude with a 'perfect cadence,' giving the impression of finality, and as a consequence the whole composition has a disconnected character, consisting of a series of short phrases with incessant cadences and frequent changes of rhythm. In order that music of this nature may be sung effectively, a machine-like precision is necessary on the part of the performers, and this is only possible if each part is entrusted to a single voice. The glee is therefore written for solo voices, and should always be so performed. The male voice quartet is perhaps the most satisfactory combination for this kind of music.

The madrigal, unlike the glee, was not an English invention. It made its first appearance in Flanders, where it already existed in the fifteenth century. The earliest copies printed were published in Venice in 1501. In the sixteenth century great improvements were introduced into it, notably by Archadelt, a Fleming, who lived much in Italy, and published his first book of madrigals in 1538. This book ran through 16 editions in the next 80 years. Other continental madrigalists were the great Palestrina (who found time for music of this kind as well as for his ecclesiastical work), and Marenzio (1580 onwards), 'the sweetest swan of Italy.'

The earliest known composition in madrigal form in England is Edwards' 'In going to my lonely bed,' published in 1560; but the word 'madrigal' first appears in the introduction to a collection of Italian madrigals published by Nicholas Yonge in 1588. The title of this work was 'Musica Transalpina: madrigales translated of foure, five, and six parts, chosen out of divers excellent Authors, with the first and second part of La Verginella made by Maister Byrd upon two stanz's of Ariosto, and brought to speak English with the rest. Published by N. Yonge in favour of such as



take pleasure in musick of voices. Imprinted at London by Thomas East, the assigné of William Byrd,\* 1588.

The result of this publication was an immense output of native madrigals and kindred forms of music in England. The following publications appeared in quick succession:

- 1589. Songs of Sundrie Natures. Byrd.
- 1590. Second Collection of Italian Madrigals. Watson.
- 1593-5. Madrigals to Foure Voices. Morley.
- 1597. Two sets of Madrigals by Weelkes & Kirby, two more volumes by Morley, and Dowland's first book of 'Songs or Aires of four parts.'
- 1598. Wilbye's first book of Madrigals.
- 1599. Benet's first book of Madrigals.
- 1601. Collection of Madrigals entitled 'The triumphs of Oriana,' edited by Morley, and containing a madrigal by all the best living composers (25 madrigals in all).

Then followed a constant stream of publications, until in 1612 appeared the first book of Orlando Gibbons, one of the latest and best known of the madrigalists.

The collection called 'The Triumphs of Oriana' was published as a compliment to Queen Elizabeth, who is referred to in each madrigal as Oriana. Nearly all the madrigals in this collection end with the refrain:

Then sang the shepherds and nymphs of Diana,  
'Long live fair Oriana.'

The Queen herself was a performer on the virginal (the predecessor of the spinet and harpsichord), and no doubt, as she had encouraged the leading madrigal writers very much by her appreciation of music, Morley determined to reward her by this elaborate compliment. She may even have suggested the idea, for she had a remarkable liking for flattery, and encouraged contemporary writers to pay her compliments. The following passage from Spencer's 'Shepherd's Calendar' shows how far her wishes were met:

Contented I: then will I sing his lay  
Of faire Eliza, Queen of Shepheardes all,

Tell me, have ye seen her angelick face,  
Like Phœbe faire?  
Her heavenly haveour, her princely grace,  
Can you well compare?  
The red rose medled with the white yfere,  
In either cheekes depeincten lively chere:

Her modest eye,  
Her Majestie,

Where have you seen the like but there?

\* Queen Elizabeth had granted to Tallis and Byrd, and the survivor of them, the exclusive right of printing music and ruling music paper. This patent devolved on Byrd alone after the death of Tallis in 1585.

I saw Phœbus thrust out his golden hedde  
Upon her to gaze;  
But when he saw how broade her beams did  
spread

It did him amaze.  
He blusht to see another sunne belowe,  
He durst again his fyrye face out showe;  
Let him if he dare

His brightnesse compare  
With hers, to have the overthrow.

At this period the output of madrigals in England was very large indeed, and all lovers of music sang them at home with their friends. In Morley's 'Plaine and Easie Introduction to Practicall Music,' published in 1597, the pupil Philomathes finds himself in a very awkward position owing to his being unable to take his part:

'Supper being ended, and musicke books, according to the custom, being brought to the table, the mistress of the house presented me with a part, earnestly requesting me to sing. But when after many excuses I protested unfaindly that I could not, everie one began to wonder. Yea, some whispered to others, demanding how I was brought up.'

How many of us could pass muster in such a company? The madrigal is often so difficult to read at sight that highly trained singers are completely beaten when asked to sing their part without accompaniment. It must be remembered, however, that unaccompanied singing at sight is to a great extent a matter of practice, and that the Elizabethans had this practice; further, a considerable part of the difficulty now experienced in reading madrigals is due to the fact that the intervals and progressions sound strange to our modern ears. Anyhow, we may suspect that the Elizabethan 'mistress of the house' was often no great musician, and that we could have detected a good many false notes if we had gone to listen even to the superior company who were so surprised at the ignorance of Philomathes. It is very pleasant, however, to find that in those days a man who could not take his part was suspected of having been improperly brought up.

In conclusion, what position are we to assign to the madrigal in the annals of music?

In the first place, it is an object of legitimate pride for the Englishman, for though this kind of music was not invented in England it was brought to a very high pitch here, and the madrigals of Wilbye, Morley, and others, certainly rank, as music, beside the best continental productions of the same period. English music has not held so high a position in Europe from that day to this.

Secondly, there is no doubt that the madrigal is far the most perfect form of short choral

writing. Despite the occasional undoubted crudities of expression, which were inevitable at this early period of music, the madrigal is a real work of art, with most of the features of real art—seriousness of purpose, inspiration, and sincerity and depth of feeling. The choicest Elizabethan lyrics are here wedded to music of the most consummate beauty. Those who have sung these madrigals and imbibed their spirit are conscious when they turn to the glee and part-song that the gods have fled and left man to his own poor efforts.

### Yearning.

I would speak with my Love, afar—  
Can I bind my words on the rushing wind,  
Or shower them through the night to find  
The track of a falling star?

O Heart, can you find no wing,  
No white bird mighty of pinion and swift  
My message o'er desert and billow to lift  
And lay at the heart of my king?

Can you steal no vagrant breeze,  
To bear its burden of gorse and thyme  
And homeland fragrance across the brine,  
His wandering thought to seize?—

Till his eyes once more greet mine,  
And I feel his heart with my own heart beat,  
And the inmost thought of us leap and meet,  
Beyond laws of space or time.

L. HENDERSON WILLIAMS.

### Richard Strauss and 'Elektra.'

If 'Elektra' has done nothing else it has stamped its author *here* as a great master. The knowing ones will wag their heads—'He didn't require any such hall-mark,' say they. There we must agree to differ, as we probably must on other matters. Strauss, in my humble opinion, has never done anything to redeem the promise, early given in his songs, etc., to produce exceptional and great things. Now he has done so. That is to say, he has produced the exceptional and great thing; but when we examine it, lo! it is at the expense of melodic inspiration. It is very peculiar that the value of the music seems to be independent of both melody and harmony. The whole thing astounds and electrifies rather than satisfies. There are continual shooting stars in his firmament of music which occasionally exhaust one. No 41 of the *motifs* is Wagner diluted, consciously or unconsciously, from 'Tristan.'

From the point of view of dynamics, the orchestra was marvellous. The ordinary terms, as 'fortissimo,' etc., seem useless to describe some of the noises; quite successful as noises, but unconvincing as music.

Well! it has been spoken of as a great popular success. That, of course, is an advertising lie. It was a great *fashionable* success. People went, but hardly a tithe of them either appreciated it or pretended to. On the other hand, it has made a lasting impression with musicians, who were astonished at Strauss's immense intellect, which was responsible for such a score. Finally—a last grumble—it was utterly un-Hellenic: perhaps in the twentieth century it should be; anyway it was.

J.R.D.

### Our Music Folio.

*Under this heading occasional reviews of music will appear.*

Published by **Bosworth & Co.**, Hanover Square, W.  
'The Souls of the Righteous' (Requiem Aeternam). Full anthem composed by John Goss (1827). Price 4d. Edited and the English words adapted by Sir Frederick Bridge, 1909. This is set for soprano, alto, two tenors and two basses.

The Japanese Exhibition is now open, and we are likely to have the island kingdom much before us; therefore it is interesting to see 'Cortège Japonais,' by A. Tellier. Price 4/- A morceau caractéristique. 'The Japanese National March'—Japanese Bridal Procession—dedicated to Her Excellency Viscountess Hayashi, arranged by Heller Nicholls. Price 3/- The National Anthem of Japan.

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